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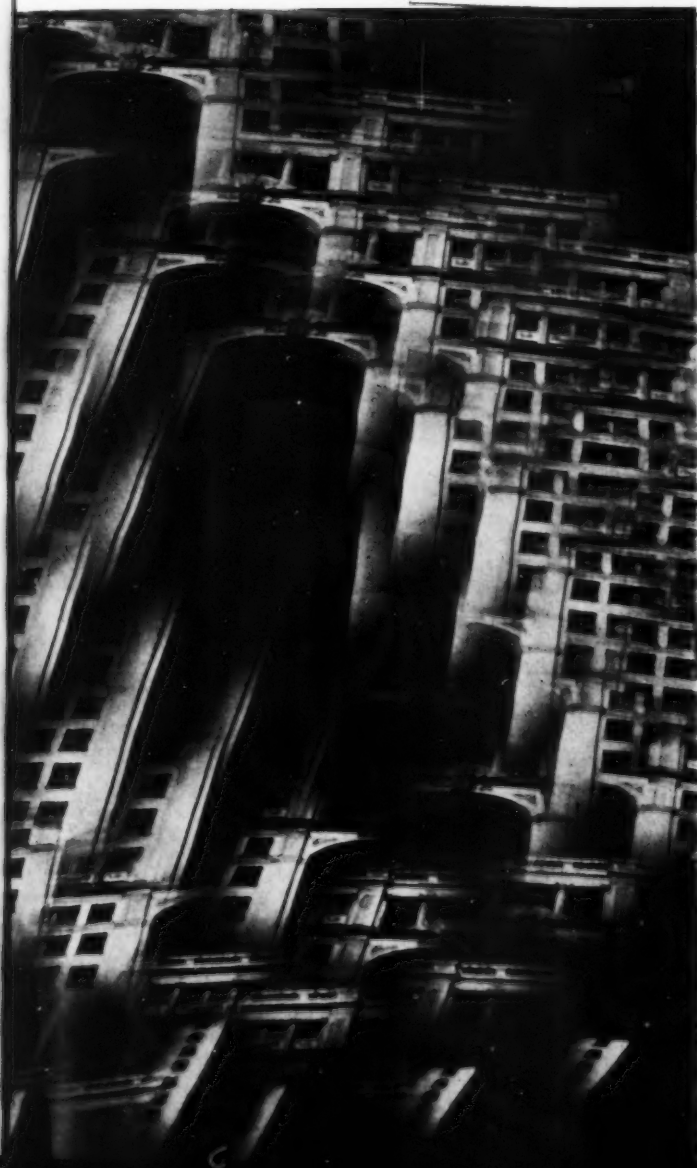
THE MUSEUM OF MODERN ART,
NEW YORK

RECENT

FILM LIBRARY

ACQUISITIONS

1956 - 1959





Above: *THE BEST YEARS OF OUR LIVES* (1946) p. 11

Film Library Staff

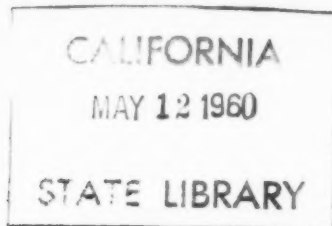
Richard Griffith, *Curator*; Margareta Akermark, *Circulation Director and Executive Secretary*; Elizabeth Baker, *Assistant to Circulation Director*; Jo-Ann Ordano, *Technical Assistant*; Eileen Bowser, *Secretary to the Curator and Research Assistant*; Susan Franklin, *Assistant*; Arthur Kleiner, *Music Director*; Anthony Kirk, *Film Inspector*; *Projectionists*: Jack Millet, Arthur Steiger, William A. Williams; André Levesque, *Shipper*; William Pierce, *Stills Assistant*.

Cover: *N. Y., N. Y.* (1957) p. 18

MUSEUM OF MODERN ART BULLETIN, Vol. XXVII, No. 2, Winter 1959-60.



WITNESS FOR THE PROSECUTION (1957) p. 19



Preface

In selecting new acquisitions for its collections, the Film Library suffers from a handicap which afflicts no other department of the Museum. The Director of the Museum Collections, should by any calamitous chance his memory fail him or he become distrustful of it, can always consult a photograph or other reproduction of any work he proposes to acquire. The Film Library cannot. Most films of the past, especially those owned by American companies, exist today only in negative form. As Iris Barry wrote nearly twenty years ago, "Suppose there is a widespread opinion backed up by recollection and hearsay that a film such as Lubitsch's *THE MARRIAGE CIRCLE* should definitely be included and shown. To the layman the solution might seem easy; one has only to look and see if it survives the test of time. But before a film of that age can be looked at, a print must be made up and paid for—and a \$250 look proves costly indeed should the film turn out to be of restricted interest."¹ (The price of a look is of course much higher now.)

In 1956 when, after arduous detective work, there came to light a good copy of Eisenstein's first film, *STRIKE* (his second was *POTEMKIN*), it was an open question whether it was worth the Film Library's while to go to the considerable ex-

pense of acquiring a negative and print. No one in the United States had seen the film for thirty years. Its memory had been almost obliterated by its great successor. Contemporary comment was sparse. So early as 1931, official Soviet criticism had attacked it as "technical fetishism,"² a phrase as pejorative as "bourgeois formalism." Four years later Eisenstein himself labeled it as an example of "the infantile malady of leftism." In finally deciding to buy *STRIKE* we were aware that we might only be acquiring an historical curiosity or an example of Eisenstein's prentice work. Even as such it would of course have been of the greatest interest and value. The event proved otherwise. It is true that the film is imbued with the ideas of the Proletkult Theatre, and behind them the methods of the circus and the *Commedia del'Arte*. The influence of *INTOLERANCE* also looms large, and so does that of

¹ Museum of Modern Art Bulletin No. 5, Vol. VIII, June-July, 1941. Miss Barry continues: "More than that, it will cost \$10 a year thereafter to keep the print in storage if one elects to wait and see whether, with the passage of still more time, the change of taste and outlook may show this judgment to have been—as in the other arts many such judgments have been—a misguided one. In truth there can be few materials subject to scholarship and preservation that present more difficulties than do motion pictures." Appositely enough, the particular example she cites, *THE MARRIAGE CIRCLE*, which seemed so fustily dated in 1941, has in the further perspective of nineteen years mysteriously regained its pristine wit and charm. Time's revenge!

² Ivan Amisimov, "The Films of Eisenstein," International Literature No. 3, Moscow, 1931.

FANTOMAS and the early Pearl White serials. There is even internal evidence that Eisenstein may have been aware of the work of the first French *avant-garde* when he made his film debut. But all these influences, criticisms and hindsights turn out to be beside the point. *STRIKE*, as seen today, proves to be a capital work, as momentous an addition to the Film Library Collection as Henri Rousseau's "The Dream" and Claude Monet's "Water Lilies" to that of the Museum at large.

Gifts have greatly enriched the collection during the past three years. Among film-makers, King Vidor has entrusted the Film Library with the original negative of his magnificent Depression period piece, *OUR DAILY BREAD*, while Otto Preminger gave his mordant *MAN WITH THE GOLDEN ARM* and the useful short film on motion picture technique, *THE MAKING OF A MOVIE*. Brassai gave a print of his delightful *TANT QU'IL Y AURA DES BÊTES*; Nancy Hamilton her poignant *HELEN KELLER IN HER STORY*; Pola Negri her *FANATISME*; and Richard Oswald his first talkie version of *DER HAUPTMANN VON KOEPENICK*. In aid of "An Evening With Marlene Dietrich," in April, 1959, Billy Wilder contributed an unused excerpt from *WITNESS FOR THE PROSECUTION*. Among distributors, Edward Harrison presented us with de Sica's great *UMBERTO D*, the marvelous Japanese ghost story, *UGETSU*, and the beautiful color *GATE OF HELL*. Cyrus Harvey of Janus Films donated prints of the Swedish *MISS JULIE* and the Italian *THE WHITE SHEIK* and *I VITELLONI*. Thomas J. Brandon enabled us to import Paul Leni's *WAXWORKS*, Fritz Lang's science-fiction *WOMAN IN THE MOON*, and G. W. Pabst's celebrated *DIE DREIGROSCHENOPER*. Amos Vogel, of Cinema 16, provided funds for the purchase of Pabst's *PANDORA'S BOX* and his grim and terrible *WESTFRONT 1918*.

For the world premiere of the first of Satyajit Ray's now famous Indian trilogy, *PATHER PANCHALI* was acquired in 1955 with the help of the Museum's Junior Council and Hemisphere Films. The Blanche Rockefeller Fund enabled the Film Library to secure a print of Francis Thompson's *N.Y., N.Y.* even before this distin-

guished and highly original film went into general release. Marlene Dietrich made possible the salvage of an important film hitherto thought lost. In 1935, the then Spanish government, infuriated by the film's portrayal of the constabulary of Seville, demanded that Paramount destroy the negative and all prints of Josef von Sternberg's *THE DEVIL IS A WOMAN*. The company complied, but Miss Dietrich kept her personal print through the years and has permitted us to make a duplicate negative, thus ensuring the survival of a work long believed to have joined the ranks of films *maudits*.

Other noteworthy purchases of the past three years include: Samuel Goldwyn's, William Wyler's, and Robert E. Sherwood's profound *THE BEST YEARS OF OUR LIVES*; *TRUE HEART SUSIE*, from D. W. Griffith's middle period which critics have rightly compared to English pastoral poetry; John Ford's *THE GRAPES OF WRATH* and his best Western, *MY DARLING CLEMENTINE*; two early Anthony Asquith's, *TELL ENGLAND* and *A COTTAGE ON DARTMOOR*; Hitchcock's legendary *THE LODGER*; Fritz Lang's *SPIES*; Clive Brook's delicious *ON APPROVAL*, with Beatrice Lillie; Thorold Dickinson's *GASLIGHT*; Jean Benoit-Levy's and Marie Epstein's tender and veracious *LA MATERNELLE*; the most sumptuous of the Astaire-Roger's dance films, *SHALL WE DANCE*; Edward Dmytryk's daring *CROSSFIRE*; Robert Wise's classical *THE SET-UP*; the late Preston Sturges' hilarious *UNFAITHFULLY YOURS*; Litvak's *THE SNAKE PIT*; and Paul Rotha's and Basil Wright's UNESCO film, *WORLD WITHOUT END*.

In addition to all the above, the Film Library wishes to thank the following for their assistance in securing films: Ernest Lindgren and the British Film Institute, London; Henri Langlois and the Cinematheque Française, Paris; Ove Brusendorff and Det Danske Filmmuseum, Copenhagen; the Staatliches Filmarchiv, Berlin; the late Jean Benoit-Levy, Paris; Henri Diamant-Berger, Paris; Paul Killiam, New York; CBS Camera Three; Gosfilmofond, Moscow; Sandrew-Produktion, Sweden; Mario de Vecchi, New York.

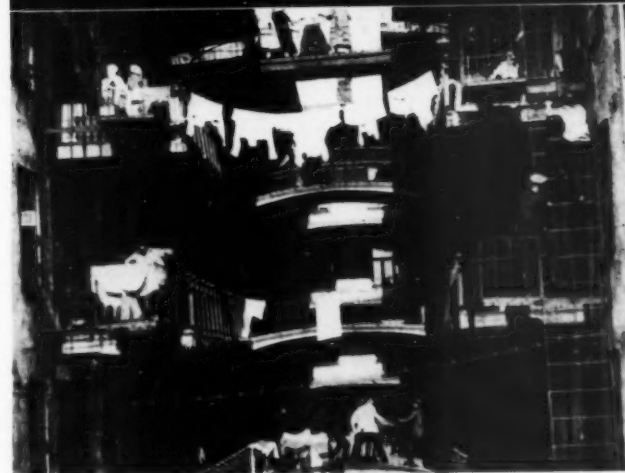
RICHARD GRIFFITH, *Curator*

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In these scenes from Eisenstein's first film, *STRIKE* (1925), depicting the revolt of a group of Russian factory workers and its bloody suppression, certain schematic techniques are clearly recognized. Whether the camera, as seen here, is focused from above, from below or horizontally, one cannot escape the feeling of man and object unified into a pattern, the texture of which is psychological as well as visual.



TEDDY AT THE THROTTLE (1916)

Recent Acquisitions, 1956—1959

1909 *HEKSEN OG CYKLISTEN* (The Witch and the Bicyclist), Denmark, director unknown. An early trick film. Acquired through the courtesy of the Danske Filmmuseum, Copenhagen. 16mm, 1 reel.

1916 *TEDDY AT THE THROTTLE*, produced by Mack Sennett for Triangle-Keystone, directed by Clarence Badger, photographed by J. C. Bitzer; with Bobbie Vernon, Gloria Swanson, Wallace Beery, May Emory, Blanche Phillips, and Teddy, the Keystone dog. Acquired through the courtesy of Paul Killiam. 16mm, 2 reels.

1919 *TRUE HEART SUSIE*, directed by D. W. Griffith for Arctcraft, story by Marian Fremont; with Lillian Gish, Robert Harron, Clarine Seymour, Carol Dempster, Walter Higby, Loyola O'Connor, Kate Bruce. Purchase, 16mm, 6 reels.

1920 *L'HOMME DU LARGE*, produced by A.B.C. Film, directed by Marcel L'Herbier, based on the novel by Balzac; with Marcelle Pradot, Roger Karl, Jacques Catelain. Gift of the Cinematheque de Belgique, Brussels. 35mm, 5 reels.

1922 *THE PRIMITIVE LOVER*, produced by Joseph M. Schenck for First National, directed by Sidney Franklin, scenario by Frances Marion, based on a story by Edgar Selwyn, photography by David Abel; with Constance Talmadge, Harrison Ford, Kenneth Harlan, Joe Roberts, Charles Stevens. Gift of Paul Killiam. 35mm, 5 reels.

1924 *WAXWORKS*, produced by Viking Film, Germany, directed and designed by Paul Leni, scenario by Henrik Galeen, photography by Helmar Lerski; with Wilhelm Dieterle, John Gottowt, Olga Belajeff, Emil Jannings, Conrad Veidt, Werner Krauss. Acquired through the courtesy of the British Film Institute, London, and Brandon Films, Inc. 16mm, 7 reels.

1925 *L'AFFICHE*, produced by A.B.C. Films, directed by Jean Epstein, with Nathalie Lissenko, Camille Bardou, Genica Missiro. Gift of the Cinematheque de Belgique. 35mm, 5 reels.

1925 *STRIKE*, produced by Goskino, Moscow, written and directed by Sergei Eisenstein, photographed by Eduard Tissé. Purchase. 16mm and duplicate negative, 7 reels.

1926 **THE LODGER**, produced by Michael Balcon, directed by Alfred Hitchcock, screenplay by Eliot Stannard and Hitchcock, based on the novel by Mrs. Belloc Lowndes, photographed by Baron Ventimiglia, edited by Ivor Montagu, title designs by E. McKnight Kauffer; with Marie Ault, Arthur Chesney, June Tripp, Malcolm Keen, Ivor Novello. Purchase. 16mm, 8 reels.

1927 **LONG PANTS**, produced by the Harry Langdon Corporation, First National Pictures, directed by Frank Capra, screenplay by Robert Eddy from an original story by Arthur Ripley; with Harry Langdon, Gladys Brockwell, Alan Roscoe, Priscilla Bonner, Alma Bennet, Betty Francisco. Purchase. 16mm, 6 reels.

1928 **SPIONE** (Spies), produced by Ufa, Germany, directed by Fritz Lang, screenplay by Thea von Harbou based on her novel, photographed by Fritz Arno Wagner; with Rudolf Klein-Rogge, Gerda Maurus, Willy Fritsch, Lupu Pick, Fritz Rasp. Acquired through the courtesy of the Cinematheque Française, Paris. 16mm and duplicate negative, 8 reels.

1929 **DIE BÜCHSE DER PANDORA** (Pandora's Box), produced by Nero Film, Germany, directed by G. W. Pabst, scenario by Ladislaus Vajda, based on the play by Frank Wedekind, photographed by Günther Krampf; with Louise Brooks, Daisy D'Ora, Alice Roberts, Fritz Kortner, Franz Lederer, Siegfried Arno, Gustav Diessl. Acquired through the courtesy of the Danske Film-museum and Cinema, 16. 16mm, 7 reels, Danish flash titles.



THE LODGER 1926)



LONG PANTS (1927)

1929 *ASPHALT*, excerpt, produced by Erich Pommer for Ufa, Germany, directed by Joe May, based on a novel by Rolf E. Vanloo, photographed by Günther Rittau; with Albert Steinruck, Else Heller, Betty Amann, Hans Schlettow. Acquired through the courtesy of CBS Camera Three. 35mm, and duplicate negative, 1 reel.

1929 *OLD AND NEW* (The General Line), produced by Sovkino, Moscow, directed and written by Sergei Eisenstein, and Gregori Alexandrov, photographed by Eduard Tissé. Acquired by exchange with Gosfilmofond, Moscow. 35mm, 7 reels.

1929 *DIE FRAU IM MOND* (By Rocket to the Moon), produced and directed by Fritz Lang for Ufa, Germany, screenplay by Lang and Thea von Harbou, based on her novel, photographed by Curt Courant, Oskar Fischinger, Otto Kanturek; with Willy Fritsch, Gerda Maurus, Fritz Rasp. Acquired through the courtesy of the Staatliches Filmarchiv, Berlin, and Brandon Films, Inc. 35mm, 8 reels.

1929 *A COTTAGE ON DARTMOOR*, produced by Bruce Woolfe, in England, directed and written by Anthony Asquith, based on a story by Herbert Price, photographed by Stanley Rodwell; with Norah Baring, Hans Schlettow, Uno Henning. Purchase. 16mm, 7 reels.

1930 *TELL ENGLAND*, produced by Wardour Film Ltd., England, directed by Anthony Asquith and Geoffrey Barkas, based on the book by Ernest Raymond, photographed by Jack Parker, Stanley Rodwell, James Rogers; with Carl Harbord, Tony Bruce, Fay Compton. Purchase. 16mm, 8 reels.



OLD AND NEW (1929)



TELL ENGLAND (1930)

1930 **WESTFRONT 1918**, produced by Nero Film, Germany, directed by G. W. Pabst, screenplay by Ladislaus Vajda, based on Ernst Johannsen's "Vier von der Infanterie," photographed by Fritz Arno Wagner; with Fritz Kampers, Gustav Diessl, Claus Clausen, Gustav Püttjer. Acquired through the courtesy of the British Film Institute, London, and Cinema 16. 16mm, 10 reels.

1931 **DER HAUPTMANN VON KOEPENICK** (The Captain From Koepenick), produced and directed by Richard Oswald for Roto G. P. Film, Germany, screenplay by Carl Zuckmayer, Albright Joseph and Oswald, based on Zuckmayer's play, photographed by Ewald Daub; with Max Adalbert, Ilse Fuerstenberg, Hermann Vallentin, Friedrich Kayssler. Gift of Richard Oswald. 35mm, 9 reels.

1931 **DIE DREIGROSCHENOPER** (The Threepenny Opera), produced by Warner Brothers and Tobis in Germany, directed by G. W. Pabst, screenplay by Leo Lania, Bela Balazs and Ladislaus Vajda, based on the play by Berthold Brecht, photographed by Fritz Arno Wagner; with Rudolf Forster, Carola Neher, Lotte Lenja, Reinhold Schunzel, Fritz Rasp. Acquired through the courtesy of the Staatliches Filmarchiv, Berlin, and Brandon Films, Inc. 35mm, 10 reels.

1931 **FANATISME**, produced by Pathe-Consortium Cinema, France, directed by Jacques Natanson, based on the play "La Savelli" by Max Maurey, photographed by Raulet and Coteret; with Pola Negri, Jean Yonnel, Lucien Rozenberg, André Lafayette, Georges Flateau. Gift of Pola Negri. 35mm, 6 reels.

1933 **OUR BETTERS**, produced by David O. Selznick for RKO-Radio, directed by George Cukor, screenplay by Jane Murnin and Henry Wagstaff Gribble, based on the play by Somerset Maugham, photographed by Charles Rosher; with Constance Bennett, Gilbert Roland, Charles Starrett, Anita Louise. Purchase. 16mm, 8 reels.



FANATISME (1931)



OUR BETTERS (1933)



LA MATERNELLE (1933)

1933 *LA MATERNELLE*, a Max Laemmle-Universal production, adapted and directed by Jean Benoit-Levy and Marie Epstein, based on the novel by Leon Frapie, photographed by Georges Asselin, music by Eduard Flament; with Madeleine Renaud, Mady Berry, Paulette Elambert, Alice Tissot. Purchase. 35mm, 8 reels.

1912-1933 *NINETY DEGREES SOUTH*, produced, directed, photographed and narrated by Herbert George Ponting, music by Sir Walford Davies. A synchronized and reconstructed version of the film of Captain Scott's 1910-1913 expedition to the South Pole. Purchase. 16mm, 7 reels.

1934 *OUR DAILY BREAD*, produced, written and directed by King Vidor for United Artists release, screenplay by Elizabeth Hill and Joseph Mankiewicz, based on Vidor's story, photographed by Robert Planck; with Karen Morley, Tom Keene, Barbara Pepper, Addison Richards, John Qualen. Gift of King Vidor. 16mm, original negative, 7 reels.

1935 *THE DEVIL IS A WOMAN*, produced by Paramount, directed and photographed by Josef von Sternberg, screenplay by John Dos Passos, based on "The Woman and the Puppet" by Pierre Louys; with Marlene Dietrich, Lionel Atwill, Cesar Romero, Edward Everett Horton, Alison Skipworth. Acquired through the courtesy of Marlene Dietrich. Duplicate negative, 8 reels.



THE DEVIL IS A WOMAN (1935)

OUR DAILY BREAD (1934)



NINETY DEGREES
SOUTH (1912-33)





SHALL WE DANCE (1937)

1937 *SHALL WE DANCE*, produced by Pandro S. Berman, for RKO, directed by Mark Sandrich, screenplay by Allan Scott, Ernest Pagano, P. J. Wolfson, based on the story "Watch Your Step" by Lee Loeb and Harold Buchman, photographed by David Abel, music by Jerome Kern; with Fred Astaire, Ginger Rogers, Edward Everett Horton, Eric Blore, Jerome Cowan. Purchase. 16mm, 10 reels.

1937 *ON THE AVENUE*, produced by Darryl F. Zanuck for 20th Century-Fox, directed by Roy Del Ruth, screenplay by Gene Markey and William Conselman, photographed by Lucien Andriot, songs by Irving Berlin; with Dick Powell, Madeleine Carroll, Alice Faye, the Ritz Brothers, Alan Mowbray. Purchase. 16mm, 8 reels.

1940 *THE GRAPES OF WRATH*, produced by Darryl F. Zanuck for 20th Century-Fox, directed by John Ford, screenplay by Nunnally Johnson, based on the book by John Steinbeck, photographed by Gregg Toland; with Henry Fonda, Jane Darwell, John Carradine, Russell Simpson, John Qualen, Charles Grapewin, Mae Marsh. Purchase. 16mm, 12 reels.

1940 *CASLIGHT*, produced by John Corfield for British National Films, directed by Thorold Dickinson, screenplay by A. R. Ralinson and Briget Boland, based on the play by Patrick Hamilton, photographed by Bernard and Cyril Knowles, music by Richard Addinsell; with Anton Walbrook, Diana Wynyard, Frank Pettingell, Robert Newton. Purchase. 35mm, 8 reels.

1944 *ON APPROVAL*, produced, written and directed by Clive Brook, in England, from the play by Frederick Lonsdale, photographed by C. Friese-Greene, music by William Alwyn; with Clive Brook, Beatrice Lillie. Purchase. 16mm, 7 reels.

THE GRAPES OF WRATH (1940)





1946 **THE BEST YEARS OF OUR LIVES**, produced by Samuel Goldwyn for RKO release, directed by William Wyler, screenplay by Robert E. Sherwood, from the verse novel "Glory For Me," by MacKinlay Kantor, photographed by Gregg Toland; with Myrna Loy, Frederic March, Dana Andrews, Teresa Wright, Virginia Mayo, Harold Russell, Cathy O'Donnell, Hoagy Carmichael. Purchase. 16mm, 16 reels.

1947 **MY DARLING CLEMENTINE**, produced by Darryl F. Zanuck for 20th Century-Fox, directed by John Ford, screenplay by Samuel G. Engel and Winston Miller, adapted by Sam Hellman from a novel by Stuart Lake, photographed by Joe MacDonald, music by Alfred Newman; with Henry Fonda, Linda Darnell, Victor Mature, Walter Brennan, Tim Holt, Ward Bond, Alan Mowbray. Purchase. 16mm, 6 reels.

1947 **CROSSFIRE**, produced by Dore Schary for RKO, directed by Edward Dmytryk, screenplay by John Paxton, based on "The Brick Foxhole" by Richard Brooks, photographed by J. Roy Hunt, music by Roy Webb; with Robert Young, Robert Mitchum, Robert Ryan, Paul Kelly, Gloria Grahame. Purchase. 16mm, 8 reels.

1948 **UNFAITHFULLY YOURS**, produced, written and directed by Preston Sturges for 20th Century-Fox, photographed by Victor Milner; with Rex Harrison, Linda Darnell, Rudy Vallee, Barbara Lawrence, Kurt Kreuger, Lionel Stander. Purchase. 16mm, 10 reels.

1948 **THE SNAKE PIT**, produced by Darryl F. Zanuck for 20th Century-Fox, directed by Anatole Litvak, screenplay by Frank Partos and Millen Brand, based on the novel by Mary Jane Ward, photographed by Leo Tover, music by Alfred Newman; with Olivia de Havilland, Mark Stevens, Leo Genn, Celeste Holm, Glenn Langan, Helen Craig, Beulah Bondi. Purchase. 16mm, 10 reels.

MY DARLING CLEMENTINE (1947)



THE SET-UP (1949)

THE SNAKE-PIT (1948)





CROSSFIRE (1947)

FRÖKEN JULIE (1950)



1949 *THE SET-UP*, produced by Richard Goldstone for RKO, directed by Robert Wise, screenplay by Art Cohn, based on the poem by Joseph Moncure March, photographed by Milton Krasner; with Robert Ryan, Audrey Totter, George Tobias, Alan Baxter, Wallace Ford, Percy Helton. Purchase. 16mm, 7 reels.

1950 *FRÖKEN JULIE* (Miss Julie), produced by Sandrew-Produktion, Sweden, directed and written by Alf Sjöberg, based on the play by August Strindberg, photographed by Göran Strindberg, music by Dag Wirén; with Anita Björk, Ulf Palme, Anders Henrikson, Märta Dorff, Lissi Ålandh, Inga Gill, Kurt-Olof Sundström. Gift of Janus Films. 35mm, 9 reels.

1951 *MAGIC BOX*, produced by Ronald Neame in England, directed by John Boulting, screenplay by Eric Ambler, based on "Friese-Greene, Close Up of an Inventor," by Ray Allister; photographed by Jack Cardiff, music by William Alwyn; with Robert Donat, Margaret Johnston, Maria Schell. Gift of Edward Kingsley. 35mm, Technicolor, 10 reels.

1951 **LO SCEICCO BIANCO** (The White Sheik), produced by Luigi Rovere for PDC, Italy, directed by Federico Fellini, screenplay by Fellini, Tullio Pinelli, and Ennio Flaiano, story by Fellini, Pinelli, and Michelangelo Antonioni, photographed by Arturo Gallea, music by Nino Rota; with Alberto Sordi, Brunella Bovo, Leopoldo Trieste, Giulietta Masina. Gift of Janus Films. 35mm, 9 reels.

1952 **UMBERTO D.**, produced by Amato-Rizzoli, Italy, directed by Vittorio De Sica, screenplay by De Sica and Cesare Zavattini, based on a story by Zavattini, photographed by G. R. Aldo, music by Alessandro Cicognini; with Carlo Battisti, Maria Pia Casilio, Lina Gennari. Gift of Edward Harrison. 35mm, 8 reels.

1953 **MAIN STREET TO BROADWAY**, produced by Lester Cowan for M-G-M, directed by Tay Garnett, screenplay by Samson Raphaelson based on a story by Robert E. Sherwood, photographed by James Wong Howe; with Tom Moore, Mary Murphy, Clint Sundberg, Rosemary de Camp, and appearances by stars of stage and screen. Gift of Herbert Golden. 35mm, 9 reels.

1953 **WORLD WITHOUT END**, produced by Basil Wright for UNESCO, directed by Paul Rotha in Mexico and Basil Wright in Thailand, photography by Jose Carlos Carbajal in Mexico and Adrian Jeakins in Thailand, narration written by Rex Warner and spoken by Michael Gough. Purchase. 16mm, 6 reels.

1953 **I VITELLONI**, produced by Peg Film, France, and Cite Film, Italy, directed by Federico Fellini, screenplay by Fellini and Ennio Flaiano, story by Tullio Pinelli, photographed by Martelli, Trasanti, and Carlini, music by Nino Rota; with Franco Interlenghi, Franco Fabrizi, Alberto Sordi, Leopoldo Trieste, Riccardo Fellini, Leonora Ruffo. Gift of Janus Films. 35mm, 10 reels.

1953 **UGETSU MONOGATARI**, produced by Daiei Productions, Japan, directed by Kenji Mizoguchi, screenplay by Matusutaro Kawaguchi and Giken Yoda, from the stories of Akinari Ueda, photographed by Kazuo Miyagawa; with Machiko Kyo, Masayuki Mori, Kinuyo Tanaka, Mitsuko Mito. Gift of Edward Harrison. 35mm, 9 reels.

1953 **JIGOKUMON** (The Gate of Hell), produced by Daiei Productions, Japan, written and directed by Teinosuke Kinugasa, based on the story by Kan Kikuchi, photographed by Kohei Sugiyama; with Kazuo Hasegawa, Machiko Kyo, Isao Yamagata, Yataro Kurokawa, Kotaro Bando. Gift of Edward Harrison. 35mm, 9 reels.

1953 **CRIN BLANC** (White Mane), produced, written and directed by Albert Lamorisse in the Camargue, commentary by Lamorisse and James Agee, music by Maurice Le Roux, narrated by Frank Silvera. Purchase. 16mm, 4 reels.



LO SCEICCO BIANCO (1951)

UMBERTO D. (1952)





UGETSU MONOGATARI (1953)



I VITELLONI (1953)



JIGOKU MON (1953)



CRIN BLANC (1953)

1954 **PANTA REI**, produced by Forum Film Productie, Amsterdam, directed and photographed by Bert Haanstra, assisted by Jan Van-der-Hoeven, music by Max Vredenburg. Purchase. 16mm, 1 reel.

1955 **TANT QU'IL Y AURA DES BÊTES** (Lovers and Clowns), directed and photographed by Brassai. Gift of M. Brassai. 16mm, 2 reels.

1955 **PATHER PANCHALI**, produced, written and directed by Satyajit Ray, for the West Bengal Government, based on a novel by Bibhutibhushan Bandyopadhyay, photographed by Subrata Mitra, music by Ravi Shankar; with Kanu, Karuna, Subir, and Runki Banerji, and Uma Das Gupta. Purchase, The Junior Council of the Museum and Hemisphere Films. 35mm, 9 reels.

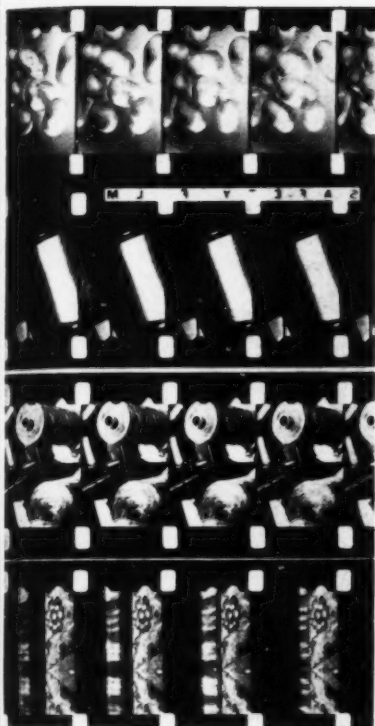
1955 **HELEN KELLER IN HER STORY**, produced and directed by Nancy Hamilton, music by Morgan Lewis, commentary by James Shute, narrated by Katharine Cornell, Gift of Nancy Hamilton. 35mm, 5 reels.

c1955 **JOSE CUNEO**, directed and edited by Eugenio Hintz of the Cineteca Uruguaya, photography by Ferruccio Musitelli, music by Lauro Ayestaran. Spanish narration by Alberto Condeau. Gift of Eugenio Hintz. 16mm, 1 reel.

1957 **N. Y., N. Y.**, produced, directed, photographed and edited by Francis Thompson, music by Gene Forell. Purchase, Blanchette Rockefeller Fund. 35mm, 2 reels.

PATHER PANCHALI (1955)





SILK (1957)

1955 **THE MAN WITH THE GOLDEN ARM**, produced and directed by Otto Preminger for United Artists release, screenplay by Walter Newman and Lewis Meltzer, based on the novel by Nelson Algren, photographed by Sam Leavit, music by Elmer Bernstein; with Frank Sinatra, Eleanor Parker, Kim Novak, Arnold Stang. Gift of Otto Preminger. 35mm, 11 reels.

1957 **THE MAKING OF A MOVIE**, written and directed by Tom Ryan, narrated by Patrick Barr. A documentary on the making of *Saint Joan* by Otto Preminger in 1957. Gift of Otto Preminger. 16mm, 2 reels.

c1957 **THE HEX**, a film by Babette Newburger. Gift of Babette Newburger. 16mm, 1 reel.

1957 **SILK**, produced and directed by Wheaton Galentine for The International Silk Association, U.S.A., Inc. Gift of The International Silk Association, U.S.A., Inc. 16mm, 1 reel.

1957 An out-take from **WITNESS FOR THE PROSECUTION**, directed by Billy Wilder. Marlene Dietrich in the telephone booth scene. Gift of Billy Wilder. 35mm, 73'.

1957 **RHYTHM**, a one-minute television commercial made by Len Lye for Chrysler Corporation. Purchase. 16mm, 36'.

1959 **SWEDISH CINEMA CLASSICS**, produced by Svensk Film-industri and the Swedish Institute, a film anthology arranged and commented by Gardar Sahlberg, music by Julius Jacobsen, English translation and narration by Alan Blair. Gift of Svenska Institutet. 16mm, 4 reels.

1959 Out-takes from **SOLOMON AND SHEBA**, directed by King Vidor. Unused scenes starring Tyrone Power. Gift of King Vidor. 35mm, 3 reels.



THE MAN WITH THE GOLDEN ARM (1955)

Film Preservation Fund

Triacetate preservation negatives or master positives have been made since 1956 of the following key films in the Film Library's collection, paid for by the Film Preservation Fund, raised in 1955-56 with the aid of the Rockefeller Foundation and the Committee for the Film Library Collection; J. Cheever Cowdin, Ned E. Depinet, Stanton Griffis, J. Robert Rubin, John Hay Whitney. The Fund is devoted to the preservation of works of the first importance already included in the collection but still on nitrate stock. Within that group, it has been the Film Library's policy to select for preservation films most imminently in danger of disintegration, postponing those still in safe condition, or of which good preservation copies are known to exist elsewhere. Certain gifts to the Fund were earmarked for special purposes.

Films Preserved To Date

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| 1903 | <i>THE GREAT TRAIN ROBBERY</i> , Edwin S. Porter | 1920 | <i>THE LOVE FLOWER</i> , D. W. Griffith |
| 1905 | <i>RESCUED BY ROVER</i> , Cecil Hepworth | 1920 | <i>THE MARK OF ZORRO</i> , Fred Niblo, with Douglas Fairbanks |
| 1907 | <i>RESCUED FROM AN EAGLE'S NEST</i> , Edwin S. Porter, with D. W. Griffith | 1920 | <i>THE MOLLYCODDLE</i> , Victor Fleming, with Douglas Fairbanks |
| c1913 | <i>JACK'S JOKE</i> , Edison | 1921 | <i>DOUBLING FOR ROMEO</i> , Clarence Badger, with Will Rogers |
| 1913 | <i>JUDITH OF BETHULIA</i> , D. W. Griffith, excerpt | 1921 | <i>DREAM STREET</i> , D. W. Griffith |
| 1914 | <i>A FOOL THERE WAS</i> , Frank Powell, with Theda Bara | 1922 | <i>FOOLISH WIVES</i> , Erich von Stroheim |
| 1914 | <i>HOME SWEET HOME</i> , D. W. Griffith | 1922 | <i>GRANDMA'S BOY</i> , Fred Newmeyer, with Harold Lloyd |
| 1915 | <i>BIRTH OF A NATION</i> , D. W. Griffith | 1922 | <i>NANOOK OF THE NORTH</i> , Robert Flaherty |
| 1915 | <i>CARMEN</i> , excerpt with Geraldine Farrar | 1922 | <i>ORPHANS OF THE STORM</i> , D. W. Griffith |
| 1916 | <i>CIVILIZATION</i> , Thomas H. Ince | 1922 | <i>ROBIN HOOD</i> , Allan Dwan, with Douglas Fairbanks |
| 1916 | <i>HIS BREAD AND BUTTER</i> , Mack Sennett | 1923 | <i>THE BALLOONATIC</i> , with Buster Keaton |
| 1916 | <i>INTOLERANCE</i> , D. W. Griffith | 1923 | <i>SAFETY LAST</i> , Fred Newmeyer, with Harold Lloyd |
| 1916 | <i>MYSTERY OF THE LEAPING FISH</i> , John Emerson, with Douglas Fairbanks | 1923 | <i>WILD BILL HICKOK</i> , Clifford S. Smith, with William S. Hart |
| 1917 | <i>DOWN TO EARTH</i> , John Emerson, with Douglas Fairbanks | 1924 | <i>AMERICA</i> , D. W. Griffith |
| 1917 | <i>WILD AND WOOLLY</i> , John Emerson, with Douglas Fairbanks | 1924 | <i>THE IRON HORSE</i> , John Ford |
| 1918 | <i>HEARTS OF THE WORLD</i> , D. W. Griffith | 1924 | <i>ISN'T LIFE WONDERFUL</i> , D. W. Griffith |
| 1918 | <i>A MODERN MUSKETEER</i> , Allan Dwan, with Douglas Fairbanks | 1924 | <i>PAVLOVA</i> , Six Dances |
| 1919 | <i>BLIND HUSBANDS</i> , Erich von Stroheim | 1924 | <i>THE THIEF OF BAGDAD</i> , Raoul Walsh, with Douglas Fairbanks |
| 1919 | <i>JUBILO</i> , Clarence Badger, with Will Rogers | 1925 | <i>THE BIG PARADE</i> , King Vidor |
| 1919 | <i>MY COUSIN</i> , excerpt with Enrico Caruso | 1925 | <i>THE UNHOLY THREE</i> , Tod Browning |
| 1920 | <i>THE GREATEST QUESTION</i> , D. W. Griffith | 1926 | <i>MOANA</i> , Robert Flaherty |
| 1920 | <i>IDOL DANCER</i> , D. W. Griffith | 1926 | <i>SO THIS IS PARIS</i> , Ernst Lubitsch |
| | | 1927 | <i>EMAK BAKIA</i> , Man Ray |
| | | 1927 | <i>THE GAUCHO</i> , F. Richard Jones, with Douglas Fairbanks |
| | | 1927 | <i>THE GENERAL</i> , Buster Keaton |
| | | 1927 | <i>SEVENTH HEAVEN</i> , Frank Borzage |
| | | 1927 | <i>SUNRISE</i> , F. W. Murnau |
| | | 1929 | <i>THE IRON MASK</i> , Allan Dwan, with Douglas Fairbanks |
| | | 1929 | <i>THE TAMING OF THE SHREW</i> , Sam Taylor, with Douglas Fairbanks |
| | | 1929 | <i>THE TRESPASSER</i> , Edmund Goulding, with Gloria Swanson |
| | | 1929 | <i>ÜBERFALL</i> , Erno Metzner |
| | | 1935 | <i>THE DEVIL IS A WOMAN</i> , Josef von Sternberg |
| | | 1939 | <i>THE CITY</i> , Willard Van Dyke and Ralph Steiner |
| | | 1941 | <i>FIGHT FOR LIFE</i> , Pare Lorentz |
| | | 1942 | <i>THE LAND</i> , Robert Flaherty |
| | | 1949 | <i>GUERNICA</i> , Robert Flaherty |